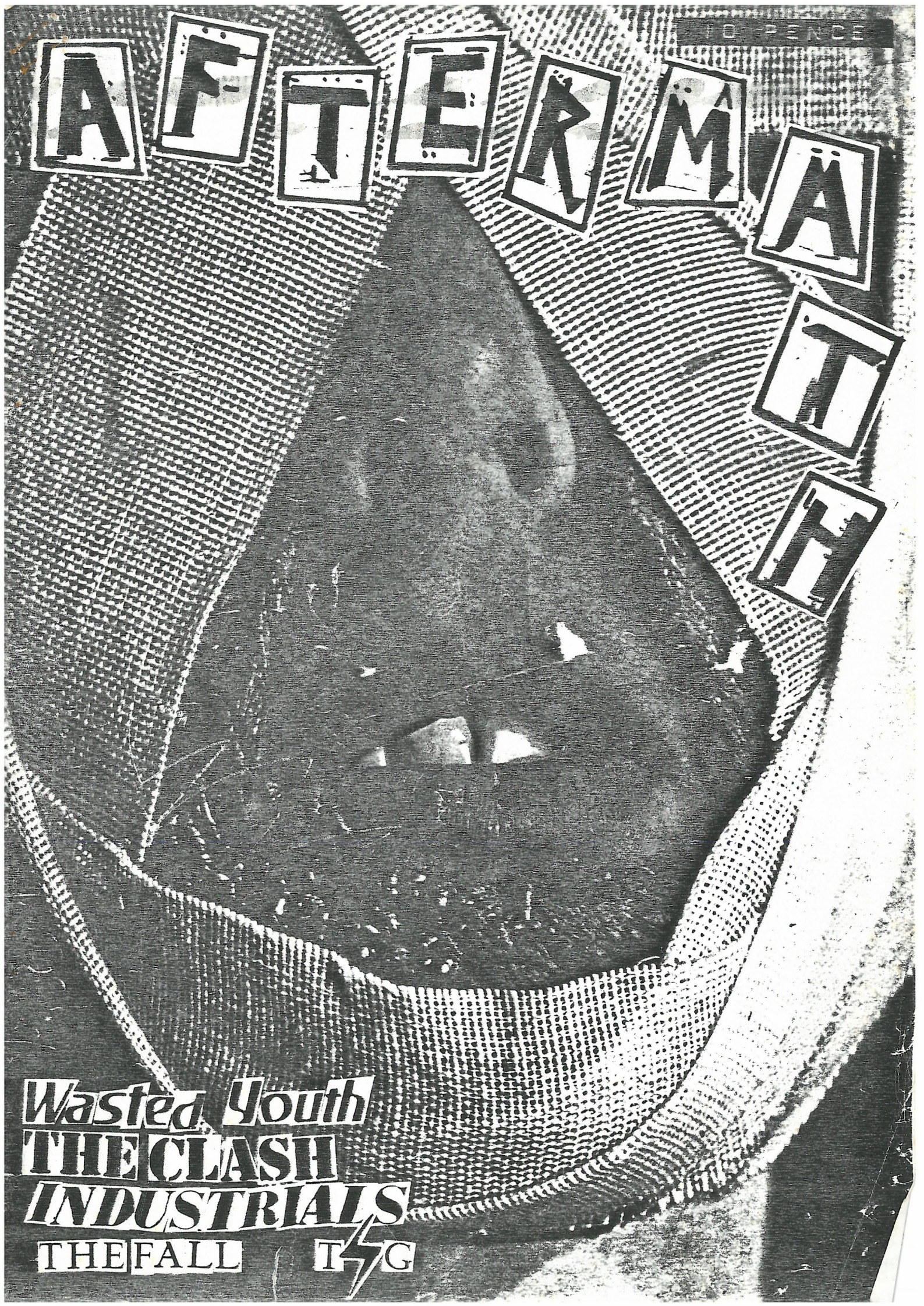
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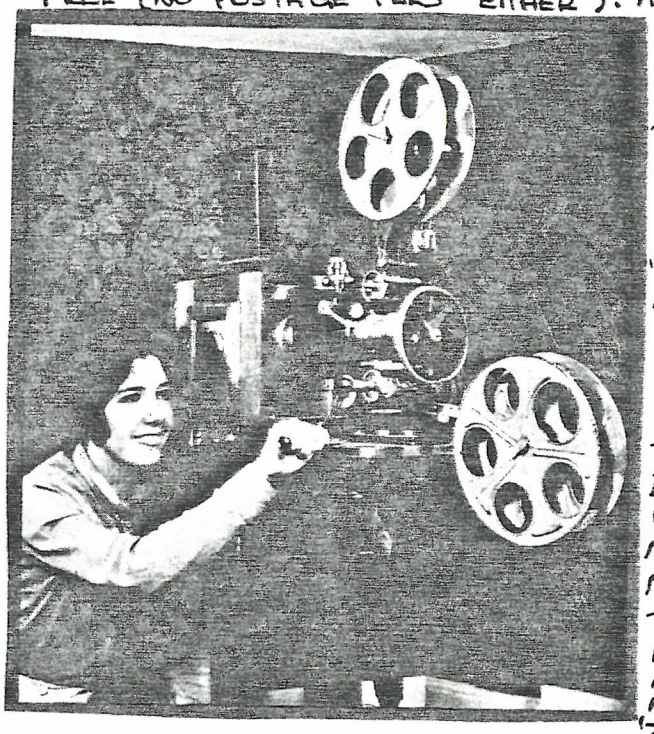
AFTERMATH



Wasted Youth
THE CLASH
INDUSTRIALS
THE FALL
T.G



THIS IS THE THIRD ISSUE OF "AFTERMATH" (FEB. 80) AND NUMBERS 110 COPIES ONLY. NUMBER 4 SHOULD BE BETTER AS WE WANT TO CONCENTRATE MAINLY ON SMALL BANDS, SO ANY INFO., PICTURES, ETC., ON YOU GROUP OR WHATEVER WOULD BE WELCOME. ALSO, IF YOU WANT A COPY OF "AFTERMATH 4", THEN JUST SEND YOUR NAME + ADDRESS, AND I'LL SEND ONE FREE (NO POSTAGE FEES EITHER). ALL LETTERS, OR ARTICLES OF YOUR OWN ARE MORE THAN WELCOM TWO BANDS ARE FORMING OUT OF THE "AFTERMATH" 'ZINE — THEY ARE "ASSASSINS" AND "RED OPERA", WHO ARE BOTH NOW PRACTICING NICE PEOPLE ARE TRACY (TYPING), INDUSTRIAL MUZIC, WASTED YOUTH, JOHN MOY, ROUGH TRADE, NIGEL, ALL OF THE WRITERS (?). DIRTY BASTARDS ARE "SHADES" WHO ARE SELLING THE 'ZINE FOR 20P.



SÖMÊ ÖPIÑIÖÑS

I was just starting to believe that mod actually had something to offer(No i'm not turning mod),when I saw an advert in the gig guide of sounds(hypocrite)-The"second mod convection,due to mod demand"(ha,ha,ha.)On Hastings pier-"Home of the 60's mods"(regressive or what?) Featuring the Mo-dettes,the Mods,and the Body Snatchers.But the thing that disgusted me was the bit at the bottom-"No punks or skins!" Not only is mod going backwards,it's now splitting youth even further than it was before,and while we're busy fighting each other,we are being opressed.

Listen,I ain't got anything against mods,except the ones who are only mods for fashion and not the music,I would be equally disgusted if a punk band said "no mods allowed."We can still be punks, skins,mods,or whatever, and still be united as youth.But it would be easier if we stopped giving ourselves labels, and dressed how we wanted,because fashion spoils the youth movement.If the kids are united....ha,ha,ha.

Bobby Colville

(NB.the Mo-Dettes,and the Body Snatchers both pulled out because of the discrimination.)

To Aftermath,

Issue 2 was really good.The anarchy thing was fair enough,but you can't just blame the fans,what about the bands?Punk was supposed to be about anarchy,but you name one band who lived what they preached.....Anarchy was just a ploy by the press and the bands to get another group of teenagers following something they didn't understand."What's Anarchy?" said the boy to the punk singer."I'll tell you what anarchy is," the singer said."Anarchy is buying punk records,buying bondage suits,our T-shirts,and our badges,so that you can show your allegience to our cause (and meantime line our pockets)."

'So don't blame the kids,it's what they've been taught-what they've been cunningly led to believe.It's the bands that you ought to be fighting, not a load of confused kids who are only following like sheep because they've been pressed to act as they are told.Until you destroy the dictators,you can't save their followers.

Katted(Berks.)

''AFTERMATH''

15 GEORGE GILLETT COURT

BANNER ST. LONDON E.C.1.



into the metropolis age

INDUSTRIAL MUZIK

Despite being around for agout 5 months The Industrials have only recently began to take themselves seriously and begin gigging. As I write this, their sheet includes only 3 support slots at the Bridgehouse, however, hopefully they will start to get dates at other pubs and clubs. The 5 peice band are all around the 17 age mark, and hail from the East End of London. At present they are green, thus their set is rough to say the least, however, the group have some good ideas as well as some promising songs (e.g. "Emotionz", "La Dream", and "Ideal Man"). This was the bands 1st interview, so at times they were a bit naive and constantly refered to the influence of Adam And The Ants; however, The Industrials (or Industrial Music, as they now prefer to be called) have already began to develop their own sound, so don't take these references too much to heart.

Personnel :

Terry Burton: Vocals
Nicky Osier: Bass
Dean Clark: Drums
Dave Abbot: Lead Guitar
Barry Abbot: Rythmn Guitar

Q: WHY CHANGE YOUR NAME FROM INDUSTRIALS TO INDUSTRIAL MUSIC?

Terry: Well, with The Industrials, people will that we're a U.K. Subs style punk band, and there's loads of groups called THE so and so, and it sounds too much like an out and out punk rock band.

Q: BONDAGE TYPES YOU MEAN?

Terry: Yeah, U.K. Subs, Uptarts style-it gives people the wrong impression.

Q: SO YOUR TRYING TO GET IN THE ANTS STYLE VEIN?

Terry: Yeah, definatly.

Q: NOT COPYISTS THOUGH, 'COS AT THE MOMENT YOU'RE ALL A BIT INTO IT.

Terry: Well, The Ants are our heros, and i'm into imperonating Adam- but I didn't have enough time tonight!

Q: AIN'T YOU WORRIED ABOUT BEING CALLED POSERS?

Terry: No, I like posing... (laughs; ho, ho)

Q: ARE YOU TAKING THE BAND SERIOUSLY?

Terry: Yeah, we are now. At first, though no one took us seriously-Gary Bushell, like..

Q: YEAH, HE DIDN'T GIVE YOU A GOOD REVIEW, EXACTLY, DID HE?

Barry: Well he's a cunt ain't he!

Terry: Yeah well, if you turned over a few pages, then you'll see he reviewed the Ants album; and he slagged that down then he slagged us off. So that says it all.

Barry: May be if we'd sung about Football like The Cockney Rejects maybe we'd have got some where.

Terry: Well if we end up in the same position as them...

Nicky: He was sitting around the corner anyway, he couldn't even see the band.

Dean: Bushell's got a one track mind, he only knows The U.K. Subs and their sort. He don't like nothing different.

Q: ARE YOU LOOKING HARD FOR GIGS?

Barry: Well, we need a lot more songs at the moment.

Q: YEAH, THE SET'S TOO SHORT. WHY?

Barry: Well, we don't get enough practise time.

Terry: Yeah, only 4 hours out of 2 nights a week.

Q: ALTHOUGH IT'S EARLY DAYS, ARE YOU THINKING IN TERMS OF RECORD CONTRACTS?

Barry: Well, we just wanna play at the moment..

Terry: We wouldn't want to be in the position of The Clash. I mean hardly any say with their company, have they?

Dave: And we wouldn't like that.

Terry: I would like to be in the position of the Ants-they do what they want.

Dean: Everyone keeps saying the Ants but we do our own thing.

Terry: Yeah, but they're the closest to what we wanna do..

Q: BUT WHAT ABOUT BEING CLASSED AS COPYISTS?

Barry: Well, we don't copy that much.

Terry: I suppose it would be a bit annoying but it'd also be a bit of a compliment.

INDUSTRIAL MUZIC...cont.

Q:WOULD YOU CONSIDER YOUR SELVES A PART OF THE RECENT GROWTH OF NEW PUNK BANDS?
Terry:I like punk as it used to be...I like the Subs music ,for instance,but look at Charlie-he's about 40, and the thing that he sings about is just not him.And say the woman out of the Poison Girls,she's about 40 as well. If punk is for young kids,well that's just not on is it?
Q: HOW WOULD YOU DESCRIBE YOUR SELVES?
Terry:We're a new wave band,or rather, a contempary band.We are Industrial Muzic.
Dean:And Industrial Muzic is future muzic....

DUSTRIAL MUZIC IS FUTURE MUSIC INDUSTRIAL

THE NIPS:MARQUEE

How long before the Nips actually become the massive success that they've been tipped to be? At the moment it seems that they're destined to forever be the best support band in the world,however,on tonight's showing this fact won't be true for long.The P.A. was excellent and matched their raunchy sound.Shane's voice is rougher than a bear's arse but it fits the music perfectly,and although he sneers and takes the mickey a lot,you can see that he is loving every moment, and is parodying himself rather than digging at the crowd.The Nip's main problem is that the tunes of their songs always seem to sound the same ,however,with the better P.A. system this problem didn't seem at all apparant,and each song carries it's own individual character, especially the highspots of the set "Ghost Town" and "I Can't Say No!" They encored with the inevitable "Gabrielle" but only after demanding further payment in spare coins from the audience!The Nips are an experience not to be missed; they echo everything that a live gig should have:positivism,originality,and FUN.

THE MYSTERONS/THE INSEX/DISCO ZOMBIES.....DINGWALL'S

Dingwall's is one of Londons "hip" spots.Situated in Camden,the place attracts a mixture of local rough kids,and countless numbers of rich, trendy poseurs, who, like the yobbos ,seem to be part of Camden's heritage.The usual price to get into the place is around £2.00,however, tickets tonight were free.The first band on were the Mysterons,who had previously only played 3 gigs.The strange thing was that despite the hassle that I had getting in,the band all looked younger than me.They opened up with an instrumental which nicely paved the way for the excellent set that followed.The group's sound is a strange mixture of 60's pop and R'n'B and modern dance music(Skids,Joy Division,etc.) and the end result is thoroughly original,They did one cover version that I noticed,"Walking the Dog",which they encored with.Their set has great variety and originality,and they have the bonus of 3 able vocalists. The Mysterons are well worth seeing.

The Insex came on next and they went down quite well although I found them totally uninspiring.The singer looked like a mutant Bowie and sounded like Sean Purcell of Cuddly Toys.Poofed up with make-up,he obviously fancied himself as a front man,however, his movements were frigid and uncertain.The Insex thought that they were the Joy Division, and indeed sounded as such.There are too many limp wristed rip-offs around and the Insex stand in that category.Disco Zombies, probably the worst named band in the world,were next.They played more-or-less standard pop with a hint of Banshee's type guitar.The first song was o.k. , the next was not so good,and so on.With every song their set became too boring to watch,so after about six songs we pissed off,leaving them to play stupid tricks on their poxy drum machine.The last train was 12.25 so we missed the Adicts who were headlining,which is a pity judging by the standard of their excellent E.P. which I thoroughly recommend at 4 tracks for under a quid (not to be confused with the Addix).

OUT OF TOUCH

B.B.C.2 is supposedly dedicated to airing minority-interest programmes which would not otherwise be shown on B.B.C1 or I.T.V., and indeed, there are programmes for the Asians, Photographers, Architects, Expectant mothers, etc, etc, etc. However, there is nothing for the most oppressed minority of them all-YOUTH. Now that "Something Else" has had it's last airing, there are absolutely 0% programmes of interest to teenagers as a whole. Even then, "Something Else" only just managed to fill embarrassing gaps in the BBC's schedule. The original pilot programme, which was based in London, was interesting, witty, informative, and included an excellent two numbers by the Clash. The series that followed was duff to say the least. Despite the excellent music that featured during the shows, the kids presenting them were either boring and unoriginal, or totally D-U-M-B . The 3 "Highlights" (ha, ha.) came during the shows from Brum, Plymouth, and Glasgow. The Birminghan edition included an interview with a so-called "Punk", whose vocal ability only included the phrase "Well, if you're a punk, you have to dress like this, don't you...." as he pointed at his nazi T-shirt and ripped jeans. To this date, the only good thing from Brum is Mott the Hoople. The Plymouth show was a fiasco. This "teenage" programme included a bunch of bearded old ponces doing "funny" and "satirical" mimes. Disgraceful. Glasgow was next. The Skids and Revillos played and were brilliant. Great, I thought. Glasgow a city of trouble-the kids could really try and do something constructive. No, sorry. Again it was comedy ville, and the show was boring, lifeless and dull.

The last of the series came from Belfast, "Oh, no," I said "out of touch, etc.". Wrong again. The youth of Belfast presented that in 30 minutes said more about being young, than the BBC, the Government, and all the other so-called British institutions have done in all their years of feeble exsistence. They stripped down the evil aura that surronds the city of rubble , and showed us that Belfast is a city where the kids are willing to struggle and do something constuctive. They were naive and honest. In London, we are complacent, mercenary, and a right bunch of pathetic arseholes. "Something Else" ended in the most positive way that it could-showing kids who know what oppression and boredom is about. LONG LIVE THE IRISH.....

Tony M.

WASTED Time

It amazes me why people should want to see groups like the CLASH (for 3-50) when they can pay around 50p to see groups like WASTED YOUTH, THE TRIBEATS, THE NIPS, and YES THE MC-TEETHS. To name only a few. According to me all these groups have a set worth 2 of the Clash's.

So come what you be SKINHEAD, mod, punk, anarchist or politician (TONY). why not experience some small groups who really have a lot to offer. Obviosly a record company is not going to take notice of a group who are only half filling a shit hole like the HOPE & ANCHOR; except small labels like ROUGH TRADE, SMALL WONDER, or even BRIDGE HOUSE RECORDS, so come on lads after all it's UP TO US.

I've seen wasted youth a few times and disgusted that they are only half filling the bridge house, and when they start you will see a couple of foots tapping but no danceing. They are abetter dance band than the clash (unless you call jumping up and down a dance). The lead singer has evan dyed his hair for you pratts.

I suppose you would call wasted youth punx, but do they play punk muzik?

You would all probably go and see them if they got into the top 40, (although THE QUADS disproves this point).

The DAMNED had a great idea of bringing unknown groups with them on a tour.

I also think you get more effort from a small groups set. So come on lads let's make the 80's the decade of the small group, after all 50p isn't going to break you is it?.

This is NOT slagging off the CLASH in any way. I will probably pay 3-50 to see them, and yes i know they done 2 gigs for 50p. (BUT IS IT THE POINT).

THANKS to all small groups & labels. OH AND CUBS.

Tommy Howe.

HEY YOU, HORROR FACE

THE FALL:"DRAGNET"

If I had to list my 3 favourite albums of 1979,numbers 1 & 2 would be P.I.L.'s "Metal Box",and L.K.J.'s "Forces Of Victory" respectively. Both are important to me because they are essentially DANCE ALBUMS, which clearly express the personal feelings;of paranoia and sarcasm, in P.I.L.'s case,and anger and determination in the case of L.K.J. . The distinct feelings of Lydon and Linton have been reflected in the clarity of the sound of the records,however,my number 3 album is"Dragnet" by the Fall.With "Dragnet" the Fall trample over all conventional ideas of what R'n'R should sound like;"Dragnet" is tiny and rough and was recorded in Rochdale;far out,MAAAAN.

Put the needle onto "Dragnet" and immediately you are in a "Psykick Dancehall":"When I am dead and gone/My vibrations will live on/In vibes not vinyl through the years/People will dance to my waves", and you won't want to get out."A Figure Walks" is next;it is only a 6 minute walk home;you are being followed ;you daren't turn round."A Figure Walks" is Mark E. Smith's imagination running wild;it is chilling;I'm just glad that I don't live in Yorkshire.... You're safely home ,with a cup of tea and the N.M.E.: "Printhead" Smith's self effacing comment on the music press: "We had a 2 page/It's what we needed".God you can't even read in peace...."Diceman"takes the piss out of Karl Burns and other numerous ex-Fall members;"They stay with the masses,don't take any chances/End up emptying ashtrays";bitterly angry and sarcastic-excellent."Before the Moon Falls" is next- "Up here in the North there's no way of packing in jobs for us/Thank Christ/While young married couples discuss the poverty of their social traps and the junior clergy demand more cash -we spit in their eyes and wait for the ice to melt"-the moon just fell out of the sky and hit me on the head. "Your Heart Out"-the Buzzcocks should listen to this -the perfect pop tune except for the lyrics;"And they try to take my eyes out/Friends try to take my soul out/And I don't sing I just shout- all on one note"-not exactly Tony Blackburn's record of the week -thank Christ.

Side 2."Muzorewa's Daughter"-repetition taken to breaking point;menacing and adventurous."Flat of Angles" reminds me of something.It's about the less humourous side of prison life;very effective."Choc-stock"-The Fall "get this thing together"-I think they're taking the piss out of fan-clubs,merchandising,etc.-I personally dedicate this song to all those obstinate little turds who walk around advertising dart-boards on their coats."Spectre versus Rector"is The Fall dragging production to it's knees .Part recorded in a Manchester industrial warehouse - depressing and boring-i'll probably love it in a few months."Put Away"is about regulation life- the Fall having fun cynically observing the 'serious music-fan'

"Dragnet"is brilliant-THE NEW NEXT YEARS THING !.

Kevin H.





Photo: Jeff Ellis

WASTED YOUTH

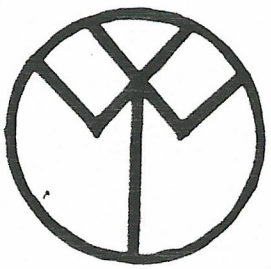
BRIDGE HOUSE RECORDS

wellhesprint
London 01 580 7031

This is more than Wasted Youth

Of the new wave of bands that have currently cropped up,Wasted Youth, are in my opinion, one of the best of the lot .They draw their influences from many people, although their material has a distinct originality about it.Their direction is obviously a record contract which will bring them fame, greed, and money,however, they are frank and honest about it, and although their views obviously conflict totally with mine upon such matters,there is no hiding that they are an excellent live band who never fail to please me,and they deserve the success that poxy groups like the Beat and the Body Snatchers are destined to acheive .

Personnell: Ken Scott-Vocals/L.Guitar.
Darren Murphy-Bass.
Andy Doll- Drums.
Nick Nicole-B.Vocals/Keyboards.
Mick ~~Atkins~~ Guitar(Rythmn).



Q:HOW LONG HAVE YOU BEEN FORMED?
Ken:About three months now.
Q:ANY PREVIOUS BANDS?
Ken:Me and the drummer were in the Tickets, and the bass player and the other guitarist were in a group called the Dead Flowers,but the keyboard player was in no previous bands.
Q:AREN'T YOU SCARED OF GETTING IN A RUT OF JUST BEING A BRIDGE HOUSE BAND?
Ken:Yes,we will be gigging else where after the next two gigs.
Q:WHEN ARE YOU GOING TO START GIGGING PROPERLY THEN?
Ken:At the moment it doesn't bother us about not having a big crowd,even though we'd like one,We are just getting experienced so the band gets used to playing with each other.
Q: WHAT ABOUT ANY FUTURE PLANS?
Ken:It would be good gigging with the Furs 'cos I think we would appeal to their audience.
Q: OBVIOUSLY THERE IS A LOU REED INFLUENCE AREN'T YOU WORRIED ABOUT THAT?
Darren:No 'cos i'm into the Subs,(HO,HO,HO,).
Ken:All the band are into Lou Reed.Our first gig at Stratford was a straight rip off,but slowly we are hoping to get a sound of our own.Bit by bit our new songs are getting less like him.We only do "Sister Ray"here;we wouldn't do it at the Music Machine say.We don't want to get slagged off for it,we do like it though.We're into other bands like T.Rex,Iggy Pop, Velvet underground, the New York Dolls, Soft Machine and reggae.
Darren:All good music.
Q: TALKING OF THE DOLLS DO YOU PLAY UP THE FEMININE IMAGE?
Darren:The keyboard player is queer.
Ken:He's not really but we make out he is.I suppose we do, but I couldn't sing in a cockney voice 'cos it wouldn't suit the songs.I suppose we do it to help put the song across, it's an image,but you can lose that when you get bigger.
Q:WOULD YOU DESCRIBE YOURSELVES AS A PUNK BAND?
Ken:No, a contempary band.
Darren:A good entertaining band,thats all.
Q:ARE YOU ONLY KEEPING TO THE BRIDGE HOUSE FOR ONE SINGLE?
Ken:Yes, we hope so.We've got an offer from Phonogram and Island,but we're hoping for a better deal.We'll go for the best one.
Q:SO YOUR PRETTY MUCH A MONEY BAND ?
Ken;I think every band is we're only init for girls drugs and money,fuck the girls and drugs we want the money.
Q:ON THE RECORD DEAL,WHAT ARE YOU LOOKING FOR,A LOT OF MONEY OR A PROMISING CONTRACT .
Ken:I'd rather have less money as long as we have total control over what comes out. We want to be in total control even over the covers.
Q:ANY OTHER BANDS YOU ARE REALLY INTO?
Ken:Not really we like all music,Moterhead ,I think they're great,our drummer is into them.Wire are good.Our drummer was a roady for Motorhead,I like their energy,they're loud and all that,but I wouldn't buy their records.

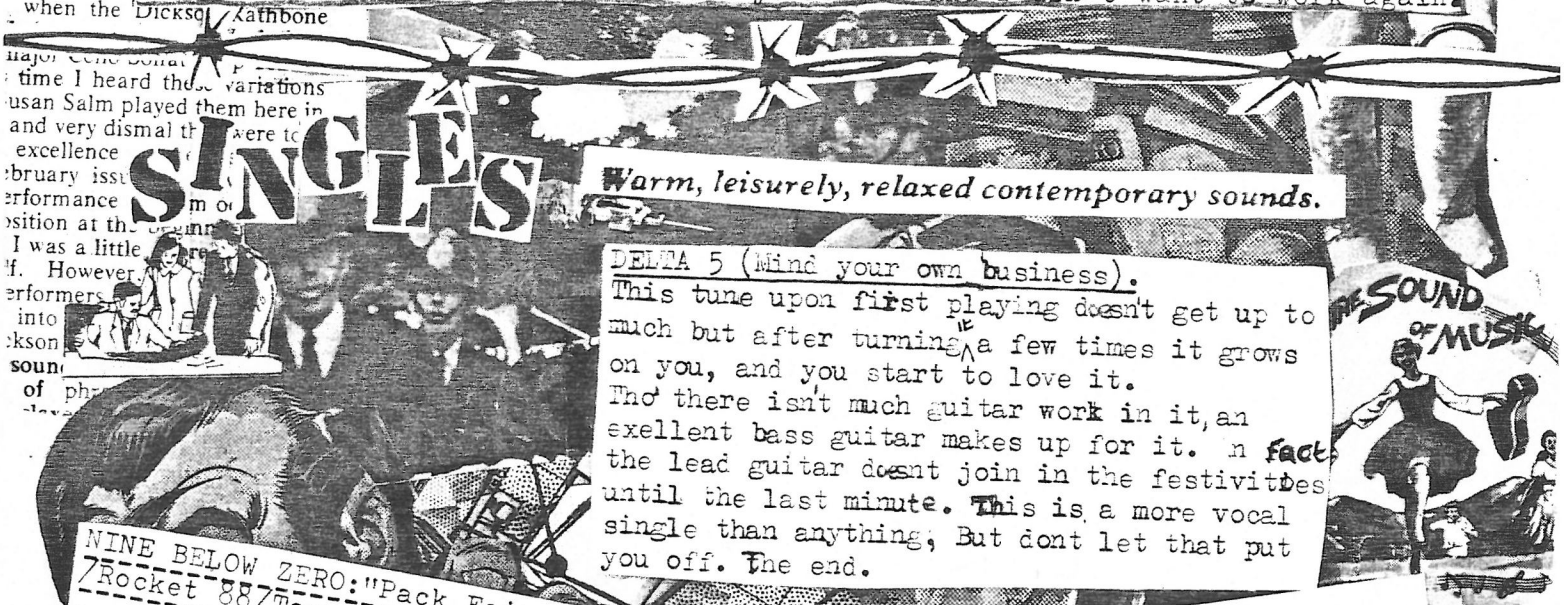


Q:AREN'T YOU WORRIED ABOUT BEING CALLED "ARTY?"
Ken:No,I wouldn't say we were"arty".We're not intelligent enough.
Q:YEAH,BUT JUST TAKE THE WAY YOU DRESS.
Ken:It doesn't bother me but if we were getting slagged off for it,it might.



we've had very authoritative rely one review but that was neither here nor there.I asked him after (Garry Bushell) and he said he didn't like us;he said we were too electronic,I said "fuck it is, we've got a sythisizer;and a guitar is electric,so thats shit" 'cos we ain't an electronic band,we could easily be but we don't really want to be.So many bands are jumping on the band wagon.The first couple of numbers are interesting,but you get bored through the whole set.

Q:WHAT ABOUT BUSHELL -HE DIDN'T REALLY GIVE YOU A STRIAGHT REVIEW?
Ken:I know Garry slightly 'cos when I was in the Tickets he used to rave about us.I wanted to leave the Tickets about 6 months before we split,'cos I was bored. I talk to him but I don't really acknowledge his musical taste.If it was up to him it would be the Subs, the Rejects and the Upstarts to be the future of rock music.I think that there are far more better bands around than that,like the Monochrome Set,Joy Division,Throbbing Gristle,I think they're really good ,I didn't used to like them,but I do now.Gary Numan was interesting at first, but I think he's got pretty boring now, he's sold out .I mean i'd sell out. I haven't worked for two years now and I don't want to work again.



SINGLES

Warm, leisurely, relaxed contemporary sounds.

DELTA 5 (Mind your own business).
This tune upon first playing doesn't get up to much but after turning it a few times it grows on you, and you start to love it.
Tho' there isn't much guitar work in it, an exellent bass guitar makes up for it. In fact the lead guitar doesnt join in the festivities until the last minute. This is a more vocal single than anything, But dont let that put you off. The end.

NINE BELOW ZERO:"Pack Fair Square /Rocket 88/Tore Down/Last Night."
You get 4 tracks for 99p on this E.P.so it's pretty fair,even though the songs are cover versions.9.B.Z., however,scorch through each of these R'n'B standards with a freshness and enthusiasm that leaves most bands grovelling far behind.With the new found interest in modern blues music this record may do better than even the band themselves expect.Recommened.

MO-DETTES (White Mice).
To me,lyrics are an essential part of a 45, but i'm afraid i can't understand the lyrics on this particular single, in fact they come across a lot better live,which is unusual. Mind you the catchyness of the tune and harmonies make up for this. The mo-dettes have twice the punch, originality,& enthusiasm as the dolly mixture, and yet get not half the publicity. Sad isnt it.(OH YEAH, Boo Hoo).

The Piranhas (Space Invaders)
YES the song you've all been waiting for about the machine that swallows 10p peices and everyone is falling in love with.
The piranhas come across with it's story very well, tho' you never know whether to take them seriously. Never the less the lads have pulled an exellent single together, with exelent bursts of horned muzik. just the poppyness of the tune should get it into the charts, (but it wont, oh SHIT).

WASTED YOUTH:"Jealousy".
This is their first single on Bridge-House Records,and it's quite an impressive debut.Live,the song looses its subtlety,however,on the record the song is excellent. The only fault with this single is that the vocals are slightly under produced,although this does not detatch from this fine performance.The "B" Side-"Baby"- is equally as good.Buy it.

ALBUMS

THE CLASH ---"LONDON CALLING"

The first track on this double album which only cost me £3.50 is the title track of the album. I couldn't believe it when I first heard this track, it's is so different from their first stuff. It's so clear, and you can even hear the lryics! But what is amazing is that it is as good as the early stuff and sometimes even better (better than that commercial crap that they were bringing out at least.) This really made me excited untill I heard the next track, "Brand New Cadillac", which has a Batman bass line i think, and lots of Led Zep guitar solos with a silly two verse lryic like "My baby drove up in a brand new cadillac, she said balls to you big daddy, she ain't never comimg back." Next is "Jimmy Jazz" what do you hear? sounds like that old blues music to me. The lyrics are very bluesy-lryics man if you know what I mean and it's "Sattamassagana for Jimmy Dread cut off he's ears and chop off his head and the police are looking for Jimmy Jazz" still it's quite good and foot taping. They do it very well if you ask me, but a very silly song. next is "Hatefull" whuch is pretty fast with Strummer singing a line and the others repeating a word from it. I can't remember who used to do songs like it, but it sounds like contry turned into rock 'n' roll. I can't tell what it's like because I don't know myself! Next it's "Rudie Can't Fail"- my favourite track on this side, it's sort of ska, mixed in with R'n'R, with Jonesy singing most of it. Note the last line, very significant for this album, "Sky juice £ a bottle." Note the American currency, remember the song "I'm so bored with the U.S.A." ha ha ha ha.

Side two first is "Spanish Bombs," played with acoustic guitars; very different. I can't explain the style, but really good lyrics about the freedom fighters of Spain, and how it echoes the fighting of 1939 where the Fascists took over in Spain. Very good I must admit. Next is "The Right Profile"-verynice foot tapping tune with horns and trumpets and pianos, e.t.c. It's about a fallen star in New York who took too much alchol, pills and stuff, it really could be a sad song, but The Clash have given it a very merry tune; thoughnext is "Lost in the supermarket." one of jonesy's songs which reminds me of "Stay Free". Brillant lyrics about living in the suburbs, being protected from life, ~~and being made~~ and being made into a very nice boy by your loving parents; and there's a brillant line to describe it-"We had a hedge back home in the suburbs over which I could never see," and his first ever emotional feeling was when he heard the people upstairs and that feeling has kept around him all his life, and now in his flat the noise keeps him company.



STATIONS OF THE CRASH (PART 3)

CONTINUED ALBUM OVER PAGE

I've had that when i'm on my own, when the noise stops you feel really lonely. Brillant song, sorry about that, got carried away a bit , but they are some of the best lyrics i've ever read. Next is "Clamp Down" which is about if the NF or BM get in, and how it's not worth it, because we won't get fuck all from it, but you all should know about that, so I won't go on I promise; honest, just a great Rock 'n' Roll record with brillant lyrics, thats all I can say about it. Next is the last track on this side called "Guns Of Brixton", one of Simonon's songs I think. It's a reggae song, and a very good one a that. Talk about patronising Brixton, look at these lyrics- "You see he feels like Ivan,/born under the Brixton sun,/he's game is called survivan,/ at the end of harder they come." The sought of an Hawaiin guitar sound half way through, like it though, even with what I call silly lyrics. Yeh, the Revolution of Brixton. Really good. quite an amusing song.

Side three: my fave side. First one is called "Wrong 'em Boyo" a story about a bloke who cheated in a gambling game, then they tell us it's wrong to cheat but wait a fucking second :-"I get violent when i'm fucked up, I get silent when i'm drugged up," Yeh, well what a fucking contradiction. Next is "Death or Glory" which is a very good Rock 'n' Roll number. I agree with the line "Death or Glory becomes just anothr story" but it seems like the Clash have given up and joined the establishment with a verse like this "Every gimmick hungry yob digging gold from Rock 'n' Roll/grabs the mike to tell us he'll die before he'ssold/but I believe in this- and it's been tested by research,/that he who fucks the nun joins the church." Well look's like you've been going round fucking nuns Mister Strummer, because you said you'd die before you'd sell out, and if you reckon you haven't then you're contradicting in your lyrics, and you definately haven't proved to me that you havent joined the old Rock 'n' Roll establishment. Next is "Koka Kola," a song about the old advertisment buisness. A good R'n'R song with good lyrics. I won't go on about this one I don't want to bore you, but take my advice, nice Rock'n'Roll tune. Next is my favorite on the album "The Card Cheat" . It's a bit of a moving song if you ask me; a good bit of piano and trumpet half way through. You'll have to hear it your self because I can't describe it but I find it rather moving and sad, ahh...

Side four-"Lovers Rock," which is a soul come R'n'R song with good lyrics that sought of tells us that you are expected to be good in bed and all that shit and how she didn't take the pill and got up the spout. I don't like that song much. Next is "the 4 Horsemen", don't know what it's about because I can't be bothered to suss it out; don't like it-shit. Next is "I'm not down;" a good song this, about how they never let themselves get put down by our lovely rich rulers. Very good R'n'R song I like it. "Revolution Rock" follows which is another sort of ska/reggae song. It reminds me of stuff by The Who, yes, like it but it should have been written at the begining of the whole punk scene, not when it's on it's last breath. Eh, what's this another song, this ain't on the cover of the L.P., nor on the lyric sheet; sounds like a bit of an R'n'B record. Not bad, I don't know what it's about and Iain't got a clue what it's called. Pretty good though. On the whole 90% of the music is good, 90% of the lyrics are good. But it reminds me of The Who so much. (won't get fooled again, did though didn't we). I think The Clash are gonna be like the Who, playing when there 50 yrs old. I know your a thinking that i'm living in the past 'cos I kept refering to their early days, but i'm not. I respect the Clash for having the bottle to have a go at something different and not live on there old stuff, but the contradictions on this album to their first one are incredible; plus i think this album was made for America (i.e. holiday snaps of them having fun in America on the lyric sheet). Contradiction-I'm so bored with the U.S.A.; they more or less live out there n I'm not sure whether this album has restored my faith in them, i'll see whenthey tour over in England if I can afford £3 a go.... Bobby Colvill.

Reviewing a clash L.P. is about as worthwhile as reviewing a Rolling Stones album, both amount to nothing more than 12 inches of music. - good maybe, but important, NO. Do the Clash think that £5 albums or 2 poxy 50p en a gigs at the Acklam Hall over Xmas means that they will be accepted by the people who they have let down? Credibility Clash is over boys. Piss off back to your garage.

'GOODNIGHT CHILDREN, EVERYWHERE'

THROBBING GRISTLE-2o JAZZ FUNK GREATS

With out doubt Throbbing Gristle are one of the most despised bands around; there are of course varied reasons-the name,the "music" itself, or the attitude.They are constantly refered to as"arty", but T.G.'s, form of indulgence is anti-art if anything.The "band" are described as morbid and humourless;take a look at the cover-call that unfunny? The cover and layout suggests Marks and Sparks all the way,so I didn't really know what to expect at all.

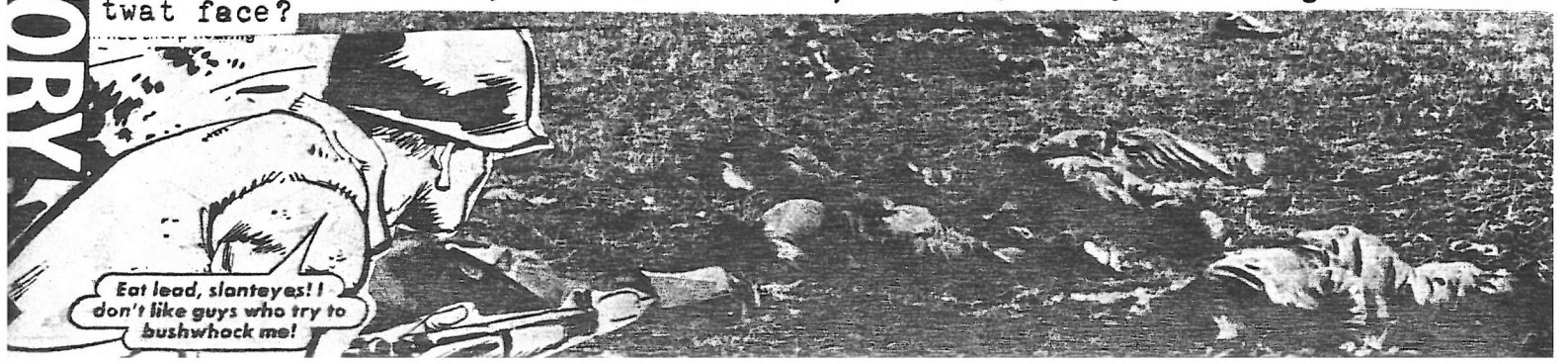
The first track,"2o JazzFunk Greats" was surprisingly accessable.It reminds me of a cross between Hawkwind and slow paced disco-the plot thickens."Beachy Head" follows,and we see a return to the old T.G. style of non-music.The "Song" is based upon the familiar constant drone which featured almost incessantly on T.G.'s "2nd Report.""Still Walking" follows on, and is basically a synthesised drum beat with a background of conflictin sounds and voices.The words,like the Music,are abstract,and I find it hard to make any sense of the lyrics."Tanith" creeps up next,and stirs up feelings of a deep blue void called the sea.What's it remind you of? T.G.'s use of stereo is brilliant.They have no respect for conventional approachs of recording,and sounds and voices boom in and out at random especially on"Convincing People".The first side ends with "Exotica"- you all know what that means.Sex Music for perverted people?

The second side of T.J.F.G. opens with a two line "song" called "Hot On The Heels Of Love".This song uses the Kraftwerk/Disco style synthesiser effect particularly well.Let's see the groovers boogie down to this ("Throbbing Gristle, yeah alright get your nickers off.") "Persuasion" is the track that follows,and shows T.G. at their sickening best. The "song"consists of two notes only,with Genesis's voice groaning over the top.The muffled screams and shouts in the background only add to the suspence. In recording "Persuasion"T.G. have created an intensely ugly piece of music,while at the same time it compells you to listen.This is T.G. at their grotesque best.The Lyrics("I've got a little biscuit tin to keep your panties in.....soiled panties"),are,when read,quite pathetic,but with the music they are transformed,and are sinister and evil. "Walkabout" is next,and is nice and safe and sounds like vangelis or some other ponce.Still it's a good break after "Persuasion"if not a peculiar one. T.G. use the effect of machine type noise to good example on "What A Day", which is a piss take of a bone head having his moan which Mrs Thatcher lets him have."Six Six Sixties" is not T.G. going mod,but more like a salvation army punk band;what I mean is a rough edged Fall type sound with jamborees jingling in the background.The poem spoken over the top shows Gen sis's obsession with torture and human atrocities.Funnily enough,this short track leaves the album inconcluded-it's there one minute then it's gone.Perhaps it's an indication of the better things to come, or even the worse?

In a way, this album is no more "progressive"than the Specials,or Racey, as T.G.,like the two former bands tread over old ground.However,the approach is from the outside of the "Muzak Scene"rather than from within,therefore T.G. tear up the rules of what should be done lyrically,musically, or in the ways of their attitude.- a feat not even hinted at by most groups with the exception of the excellent "The Fall" ,and the irrepressible "Crass."

Don't be taken in by the idea that T.G. are inaccessable, as they have proved that they can perhaps approach a wider audience without a cop out. This album will only seem distant if you are not prepared to listen to it with an open mind,and if you're not, then why are you reading this review twat face?

YOUR COURAGE YOUR CHEERFULNESS YOUR RESOLUTION WILL BRING US VICTORY



FURIOUS BATON CHARGE,"Easter Time.E.P."

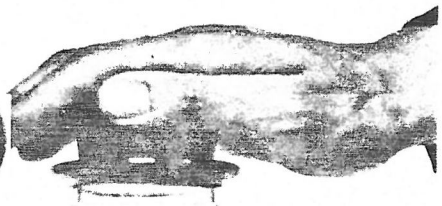
All instruments(?) on this tape are acoustic,and there are a variety of them - guitars,pianos,bongos,trumpets,violins,etc.and a host of obscenely bad vocals. The band take the piss out of anyone.There are 14 tracks,some of which last 2 minutes,and others 2 seconds,the best being "Easter Carol"which is a sarcastic look at the hypocrisy surrounding Easter,and surprizingly enough is good enough to release as a singleif it was spruced up a bit.

"Easter Time"is a cross between Monty Python and T.V. Personalities,and it's a good 20 minutes worth of chaos.

From:D.QUANTICK, A8, IFOR EVANS HALL, 109,CAMDEN ROAD.
(C 60 tape +S.A.E.)



THE OPPOSITION (the new underground)

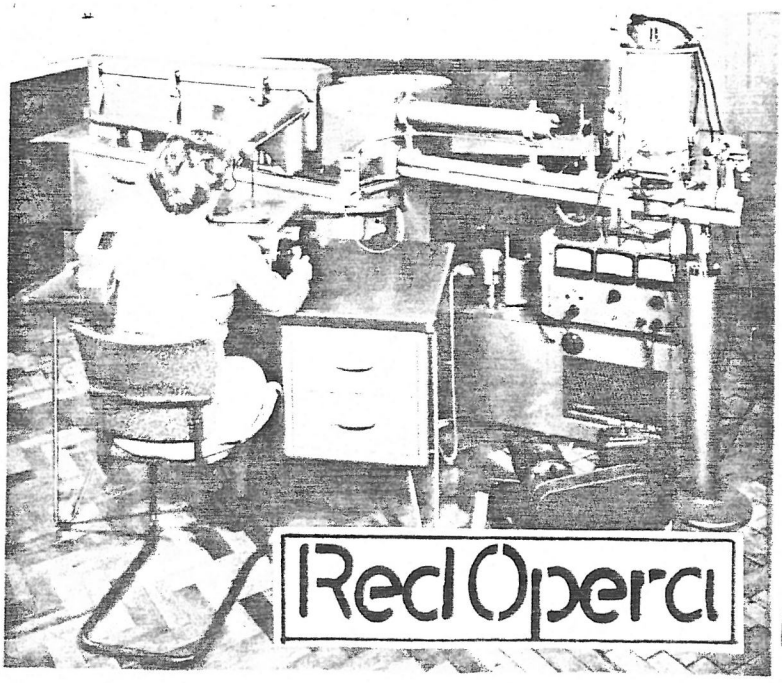




ÄSSÄSSINS

The press occasionaly refer to a "punk revival" but there's more truth behind that phrase than you may think.Bands such as the K9's, Epileptics,Heretics,Eratics,and so on,may be regressive,but what is important is that these bands have no concern for record companies, popular radio,large audiences and so on,what they are concerned with is having fun while putting over their views.

Bands like Crass,Swell Maps,U.K. Decay have all put out records independantly.E.P.'s have been released by band co-operatives (e.g.Paisley E.P.),and small "no-hoper" labels like Rough Trade and Small Wonder are suddenly launching pads for bigger sell-out merchants(e.g.S.L.F.,Cockney Rejects)who sign to major labels,what i'm trying to say is that with co-operation anything can be done,therefore,I am trying to organise a gig with as many small bands on the bill as possible,for example,the Acklam Hall in Notting Hill costs £35 for a weekday,and £60 for a weekend.With 5 or 6 bands all putting towards the price, the cost would be minimal,even if no-one turned up! I'm sure there are other bands around with no gear,no money,no hope,therefore we could compromise and use each others' assets;you're probably laughing at me,but I don't care.If you are interested write to Aftermath.Especially if you know a band,or venue who would be interested.



PURITAN PROMOTIONS



THE ALTERNATIVE PRESS

COBALT HATE(No.2)-30p

Sold at 30p(to break even)it's a bit pricey.However,it's well worth every penny.At times,the scruffy layout becomes a bit annoying,but the nihilistic/anarchistic stance suits the graphics.C.H. is totally uncrompising in it's stance, although it is witty and informative, and I recommend it thoroughly to any one with half a brain.

FROM:ROUGH TRADE RECORDS,
202,Kensington Park Rd.,
London W.11.

ALTERNATIVE ANARCHY(No.2)

The layout is average,and the quality of printing is awful,as it was run off a school press.However,it only cost me 15p, and I was very impressed with the content A.A. prefers to let the bands talk for themselves,as well as approaching music and bands from a different angle to most 'zines,thus it is very interesting. (includes,Dials,T.G.,Detonators,Crass).

FROM:ROUGH TRADE.

ASSASSIN.(No.1) Free.

Costs nil pence,and it's about the world,rather than just music.It's terminal boredom,and I have one copy left for any one who wants it.

WRITE TO AFTERMATH.

DON'T DICTATE(No.C)-10p

Concentrates on the Bucks/M.Keynes area,and gives a good hindsight to local bands,as well as the "majors." It offers no outstanding opinions, but its quite good.

FROM:TONY WEBSTER,
67,RICHMOND WAY,
NEWPORT,PAGNELL,
BUCKS.,MK 16 OLQ

KILL YOUR PET PUPPY(No.1)-25p

From the most over-rated 'zine writer in the world comes the worst named 'zine in the world. Inside, you get nice pictures of the "staff"-do me a favour,Tony.The poncing about with colours is a bit monotonous,however, the comments on the violence at Crass gigs is the most constructive thing that i've read about the said band in ages.

FROM:ROUGH TRADE.

FUMES(No.3)-20p

Includes 7 interviews which are very good in places,but the fanzine shows it's true colours when concentrating on the local Paisley bands.Worth getting for confrontation with the Gang of 4.(includes Peel,Specials, Positive Noise).

FROM:JOHN GILHOOLY,
119 PAISLEY ROAD,
WEST GLASGOW.G.51

NURSE WITH WOUND

THIS album is experimental. There is no other way to describe it. Both sides are a broken disjointed yet flowing noise. It's not an album you would find in the shops nor probably want to;there being only 500 in existance they are mainly found in little shops(ie Shade records who know one of the blokes.)
The packaging of this album is very appealing or disgusting depending upon your mentality; a woman dressed in leather bondage looking generally mean with a whip, and a lot of half starved men behind glass waiting for a good whipping it seems. That's my impression any-way. The label on one side also has sexual overtones. Tracks are listed ie." Blank capsules of embroidered cellophane." But they seem, I feel,irrelevant as there are no songs or words,some screaming but thats all.

Now to the music which is created by guitar, organ, percussion, cello, piano, flute, synthesiser, etc.(it says on the sleeve) and comes out uncoordiated and always seems to have a guitar screeching out with the other instruments coming and going and generally giving the impression that they don't know what they're doing. But if you listen to it a few times you canfind some bits that are listenable. As I said at the beginning,this albumis experimental,and therefore cannot really be pulled apart,praised,slagged off,or anything else-just listened to if you're brave. From what I can see from the cover this is the first and there will probably be more to follow being a progression from the first.
Reading this review you might think "Whats he going on about?" but if you've heard the album you will I hope understand. If you want musical comparisons i can'treally name any but if you think groups like Devo, Cabaret Voltaire,etc.are weird then this lot are incomprehensible. Maybe its self indulgence maybe a completely new sound, whatever it is I still view it with an open mind but I'm very confused; maybe someone can give me an explanation.

"Chance meeting on a dissecting table of a sewing machine and an umbrella." II BY IANS.



getting rid of klingons

ATHLECTICO SPIZZ 80/SCARS...Marquee

After a lot of hassle we finally got into the packed Marquee club.The Scars were half way through their set and were getting a lot of stick.The gob flew thick and fast until the singer lost his temper.Through the last 3 songs he just stood still and stared into the faces of the shitheads. The gobbing stopped.They finished with "Horrorshow" and "Your Attention Please"- their adaptation of the poem about a nucleur holocaust.They came to the Marquee and won.

After constant shouts of "Spizz," the band came on without the vocalist.They did 2 songs without him and the audience waited patiently,.When he finally came on they all cheered and gobbed-what a lucky man he must be.....He jumped around like a crazed Dave Vanian and provided a useful focal point for their commercial,yet original and interesting sound.By now the crowd were going mad as the band steamed through their set.The stage started to get too packed for the band to move so they went off until the area was cleared. They saved the best till last-"6,000 Crazy","Cold City","Amnesia","Where's Captain Kirk",and "Soldier Soldier",and went off while the crowd screamed for more. They encored with "Captain Kirk"probably their best song,and an excellant pointer to their dancable music.Overall the gig was very entertaining and worth all the bother of getting in.

TRACY WATERMAN. (p.s. I'm Captain Kirk.)

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REACTION

write your opinions on anything in this 'zine or otherwise (address at front).

....I'd like to say the fanzine is,on the whole,very good.I liked the Fall interview and the bit on local Scottish bands,however,I must disagree with Bobby Colvill in his review of the Slits at the Rainbow.Although I didn't go to this gig,I did see the Slits at Oxford,and although I was a bit disappointed at the Slits,I think they had to progress from the earlier style the new style is more difficult to get into but is as good if you can be bothered to LISTEN.The Slits are certainly not"shitty filthy rip-offs" and I think that Ari Up sings and speaks from the heart,not like a number of other people I could mention.Anyway I wish you good luck with the fanzine in the future.

NIGEL(Kent).

REPLY: WELL NIGEL,I CAN'T SEE HOW YOU CAN DISAGREE WITH ME IF YOU WASN'T AT THE RAINBOW,AND I DON'T UNDERSTAND THE"NEW STYLE"BIT,BECAUSE THEY'RE STILL PLAYING THE SONGS AS THEY USED TO.THEIR SET AIN'T CHANGED,EXCEPT THAT ITS GOT VERY PROFFESIONAL AND POLISHED AND LOST ITS MEANING AND HEART.ALRIGHT, YOU CAN'T PLAY BRILLIANT GIGS ALL THE TIME,BUT AT LEAST YOU CAN TRY FROM THE MINUTE YOU START.TWO LAST POINTS;HOW THE FUCK CAN YOU PROGRESS IF YOU DON'T CHANGE YOUR,SET?ANY GROUP THAT GOES ON STAGE CHARGES £2.50 TO £3 AND JUST PLAYS WITHOUT PUTTING ANYTHING INTO IT ARE A RIP OFF .

Bobby Colvill.

ISSUE 4 : u.k.decay, the puritans, guns for hire, etc.

February